MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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THE HOLY FAMILY PETER PAUL RUBENS

Gift of Arthur J. Secor

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FOUNDED BY EDWARD DRUMMOND LIBBEY

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No. 62 JULY 1932

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

CONFRONTED with the need for economy, the first thought of most public bodies is to eliminate or at least drastically curtail all expenditures for cultural activities. Education is usually first to suffer while extravagance, waste and inefficiency in other directions may go unchecked.

The City of Detroit has taken an enlightened position in these difficult times. It is enforcing economy uniformly throughout its various city departments; and while the Detroit Institute of Arts has suffered a severe cut in its budget, it has been granted sufficient funds that its essential activities may not be unduly curtailed. This action is largely due to the wisdom of the Mayor, the Honorable Frank Murphy, who, in his annual message to the Council, spoke as follows:

"There is temptation in times like these to eliminate every municipal expenditure for the cultural well-being of the community. Here we might wisely and with profit fix our eyes on the greatness of Athens and invoke the history of even the ancients in our modern judgments.

"Athens with majesty comes down through the ages a symbol of culture. Yet she had her wars, her famines, her perils. Athens never forgot her educational system, her drama, her music, her architecture, her sculpture.

"With a population of 50,000 freemen in a territory that could be embraced in a Detroit city ward, she is eternal.

"Prudence dictates, when many are so distressed, that sacrifices and economies must be made, but we must not be so unwise as to strip this great city altogether of its cultural life. We must make ready for the day when the arts and culture will flourish in our midst. Therefore, although they must be managed on the most economic basis, we will keep open our magnificent library and our uncommonly attractive museum, so alluring and pleasant. Let us continue also our public concerts at Belle Isle that the classics may come to the relaxation of those who are weary with fatigue and worry."

The case for art, music and literature has been well stated by Mayor Murphy. We congratulate him upon his convictions, and commend his vision to other communities faced with similar problems.

Our Museum is fortunate in that through most strict economy in times of prosperity as well as at present it has laid a foundation for continuing service to our community. The added retrenchments which have been necessary this year are, we hope, of such a nature that they have caused a minimum of inconvenience to our visitors.

We are also happy that due to conservative financial policies we are able to continue the erection of the additions to our building. These will provide us with much needed facilities, and moreover, they enable us to give work at the present time to a considerable number of men, thus to some extent alleviating the current distress.

A MASTERPIECE BY RUBENS

THE fruits of the earth and the fulness thereof characterize the art, the life, the person of Peter Paul Rubens. Greatest of Flemish painters, he contributed to his school a new vision, a technique of impressionism astounding for its day, and a fine harmony of conscious composition. Rubens' art became a "play of color in diaphanous air" and his spontaneity is as effective as his life was dramatic. His art was in contrast to the prevalent viewpoint of the seventeenth century when Flemish painters preferred to contrast luminous sky and quietly modelled earth, and painted in a smooth blended flow, as sedative as Rubens was to prove invigorating.

The light and motion, the very emotion of humanity, glorify his canvases. These qualities pervade the important Holy Family, once in the collection of Comte de Nesselrode in Moscow, from which it passed by sale in Paris in 1909, and was given last year to the Toledo Museum of Art by its President, Arthur J. Secor. Here is a religious subject treated in magnificent decorative manner. Unlike primitive painters who scorned the blessings of earth and turned ascetic eyes to a distant and better world, Rubens' religious pictures emanate from a human being warmly conscious of health, natural beauty, and the enjoyment of family and friends. His heart is in this world and he uses its rich furniture to describe the Biblical past. This is religion lovingly painted by a man of the world, and differs from the naive and cloistered faith of a Fra Angelico. Rubens' worship is the overflow of gratitude for the blessings of this world, of which few men knew more. Gaiety and joyousness ring through every subject; this painter sees a world satisfying in its luxuriance, while believing in the perfection of the hereafter.

Rich are the areas of darkly glowing color, the Virgin's robe a yellow-red, her mantle green-blue. It turns to mysterious depth in shadows and complements the contrasting landscape to whose delicate enchantment the noble folds of fabric lend foundation. Near the majesty of these fabrics sparkles a group of trees, in which line and delicate brushstrokes express their independent life, their self-sufficiency,their well-being in the caressing summer air. To such golden lighted foliage Gainsborough owes inspiration as he did to much of Rubens' work.

Contributing to Rubens' cordial humanity is the fact that he was a lover of Greek and Latin classics and a friend of that Moretus who inherited the Plantin press. Into these painted Christian scenes comes a classic paganism, a love of nature mutual to antiquity and to Rubens' own time. Saints wear leonine heads and vigorous bodies; an earthy vitality strengthens the gestures of men, while their eyes speak a kindly spirituality. Just so we enjoy Joseph in this canvas, his twinkling glance, the strength of upward gesture into the foliage of the tree. Pure genius was the choice of gray for Joseph's coat, and gray of so atmospheric a quality. It clothes his person with fabric, yet echoes and does not outweigh the atmospheric delicacy of the evening sky to the right. There, rose of late evening reflects on pale billowing clouds. Liquid yellow and the bloom of atmosphere weave together to create the foreground and the distant hills. From blue remoteness the land grows warm and dark in tone as it approaches the dark group of human figures. To bring the blue quite close for an instant, Rubens painted the little tree, in silhouette against the warmer landscape.

Like all Northern painters he was instinctively realistic, a passionate admirer of life and careful to render it in all its characteristics. Yet Rubens, by his swift breadth, his impressionistic brushwork, gave to Flemish art a decorative grandeur comparable to that of the Venetian Renaissance.

To Rubens all human things were worthy, and he could by his epic taste simplify and ennoble the presentation of any subject. Scenes of casual intent, and the society of his time, all subjects were dignified by his style. Nature is spontaneous and so also Rubens, with a splendid balanced sanity, a consciousness of life. In vigor, lightness and solidity his benign spirit inflames all subjects. The unreality of theatrical effort was as foreign to his work as to his person. Noble candor gave beauty alike to his own life and to his compositions.

In this Holy Family the figures are casual in grace, almost careless in attitude; they fill with ease and naturalness the composition drawn on geometric triangles. Though light and air are supreme above, the human group dominates by its interweaving composition

and its very grandeur of color. Subtle indeed the art that makes one cherub float in thinnest air, another alight solidly on earth at the knees of Mary.

As writers have criticised his abundant human flesh, so we too are at first startled by the luxuriance of these infant bodies in the Toledo Holy Family. We forget that the fashion of Rubens' day called for fulness of figure. as we in recent years have admired an exaggerated boyish form in women, and as the ladies of the Renaissance preferred a differently proportioned figure. Lest we forget that Rubens was perhaps the greatest painter of human flesh in the history of art, let us study its blond rose set off by nearby skies and blue-green foliage. We must admit that this is not just common corpulency, but the fulness of bodies whose details are refined in the extreme. These sensitive hands, such delicately curved feet, the sunlit folds and shadows, the liquid overtones of violet and green that give a vital coolness to this flesh,—these inspired some of the beauty of Fragonard in later days. Everywhere are quick strokes of rose vermillion, tinging the outlines of hands, the folds of toes, the roots of the child's hair and warming the ground before the Virgin. Reminiscent of Fragonard is the little shoe, filled with sunshine, glowing with its warmth. Rubens' work is swift, yet complete; much of it in oil flowed freshly thin, as he reserved thick brushstrokes for accents of light or texture. He sometimes improvised directly on the wood panel or canvas, and great expanses are frequently composed with all the fire inherent in his brilliant sketches. Such comments are completely true only of the best work of Rubens, for like all artists he left work of both first and second quality. It is fortunate that here in Toledo we may study a Rubens of rare achievement.

Rubens was never to age in spirit; the last five years of his life discovered a new power, a fresh interest. At this time he purchased the Chateau de Steen, his Renaissance country place near Malines. To this verdant plain he went in the heat of summer as respite from work in Antwerp. It brought change of subject, never the laying aside of brushes, for these vacations bequeath to us an incomparable series of landscapes, of which Toledo's Holy Family presents a great example. It is landscape new-seen by Rubens, in a fever of ripest accomplishment. Today others sparkle in the Louvre, the National Gallery, in Madrid, at Vienna. These scenes are nearly always summer days, between the dates of arrival and return to winter work. In Toledo the landscape is not a modest little view accessory to the Madonna, for "distance stretches to infinity at his hands" and decorative grandeur is for him inherent in a small space. All the casual vitality of nature swims in the tree above the group. We speak of impressionism as a French school of the nineteenth century; such foliage as this by Rubens reminds us of the fallacy of any statement which hopes to fetter genius too closely with exact locality and date. Such a tree as this weds Rubens' brushwork of the Flemish seventeenth century to that of the French nineteenth century.

These apples that glow so softly, so roundly, the bloom of this half hidden fruit, Rubens has created with three or four broad curves of paint. The magnificent foliage poises in air; the leaves and branches are swift sketches yet complete illusion. They suggest that a painter's illusion is the penetration of truth beyond the blindness we call reality. Style and vivacity strike out in the branches of this tree. Its dash and majesty approach the magnitude of a fresco. The hand that sent those branches soaring drew the tree trunk in a simple swirl of curves from right to left. Subtly it continued the same diagonal drawing in the veil of St. Anne, the gauze about the child, and with slight variation in the curves that decorate the velvet of St. Anne's arm. This draftsman's decorative line persists throughout the canvas, giving it accent, strength and the additional interest of a cartoon.

Perhaps no fact about the Rubens is so well known as the organization of his vast studios. Here specialists worked from the plans and sketches of the master. These were not apprentices, but artists of name well known to us, each with fame for his special abilities. One could paint the very skeleton of cliffs, another wrought only night effects, another household accessories. For this was the dawn of appreciation of the beauty of familiar things, the sun and air enfolding fruit, fine dishes, delicate and costly fabrics. Each did his part and Rubens supervised with untiring genius, that only work approved by him might go from the atelier to patrons and kings. The reward of such executive planning was to leave Rubens always with an eye fresh to criticize, a mind unweary of planning pageants for royalty, a hand capable of correcting faults in a vast

production. In the midst of huge canvases he saw simply and directly and overflowed with ideas unvitiated by the execution of details.

Fine as some of these atelier pictures are, we believe the Toledo Holy Family represents the highest quality of Rubens' art. It is probably entirely by the hand of the master. This is suggested by comparison of details with the best work attributed to Rubens, and it is an opinion held concurrently by many scholars. Beauty of foliage is not secondary to the beauty of textures, the shagginess of the wool robe on the Child's crib, the silk velvet of the sleeve of St. Anne. Of a lusterless fabric is the Virgin's red blouse, and the veil of her mother, the heavier gauze beneath the Child is each a characterization of a fabric.

"Never was time more filled, faculties more used, or force better directed than his", sings Louis Hourticq with all the French admiration of logic and method. At fourteen the child began his contacts with nobility as page for the Princesse de Ligne at her court in Antwerp. Later came his attachment to other rulers as painter and diplomat in favor for his great charm, tact and business acumen. The Duke of Mantua, the Infanta Isabella, Philip IV at Madrid, the Privy Council of the Netherlands in London required his art and his diplomacy as well. His richly happy life in Antwerp and the country survived the glittering existence of many a royal patron, and Rubens lived to lend money to Marie de' Medici and to hear the echoes of the head of Charles I falling on the block.

Two wives enlightened his Flemish existence, Isabella Brandt and later Helena Fourment, the young companion of his final years. Both appear with lovable candor as Madonnas, with his children, in the charming little intimacies of life called to our attention by an affectionate artist. In the Toledo Rubens the mother of Christ is Helena, Joseph a character he frequently painted, the Christ Child probably one of his two boys, and the St. Anne a servant of his family who grows old in the master's canvases.

A CHINESE HORSE

IN CHINA the mortuary offerings are as much a part of a burial as the tomb itself. These tomb accessories, a large number of which have come into the art collections of Europe and America in the last few years, are fine specimens of the potter's skill, and therefore fitting examples for museum collections, besides being interesting documents pertaining to the early life of the Chinese. A classification of them would extend into a very comprehensive ethnographical series of great interest to those who are students of the culture of China.

The different kinds of art objects and variants of kinds found in the tombs are innumerable. In fact, there is an inexhaustible variety of all sorts of clay models. There are tomb sets including figurines, animals, guardians and demons; splendid funeral processions, such as those to be seen in the Royal Ontario Museum of Archaeology in Toronto; articles used in daily life in the home, and otherwise; and architectural forms.

In T'ang times the pottery horse seems to have been a universally esteemed item among examples of pottery discovered in the tombs. It is found in formal poses, standing four-square, on a clay base with the head to the front or sometimes slightly turned to add a natural touch, and it is also found in more naturalistic poses, saddled and bridled, with the head raised, or turned to the side; the fore-foot or the hind-foot raised, and in some instances even mounted by the widow of the deceased or by one of his retainers.

The horse is conspicuous in all T'ang art. The painters found the horse a favorite subject; the sculptors often carved him in stone; and presumably, a man's wealth and good fortune were reckoned by the number of fine horses he owned. Of all the famous horses in China the most noted are the six of T'ai Tsung, an emperor of the T'ang Dynasty. They were carved in limestone and two of them are now in the permanent collection of the University Museum in Philadelphia.

One of the more naturalistic types of mortuary horses of the T'ang period was added some years ago to our permanent collections and is now shown in Gallery VII. The pose is a natural one. The head is turned well to the right, and the off hind-leg is raised to

CHINESE POTTERY HORSE
T'ang Dynasty

scratch the nose. Such a pose made it necessary to balance the horse on three legs, which was accomplished by the modeler in an interesting way through the simple expedient of spreading the fore-legs, so that the body stands as on a tripod, firmly enough, however, so that the pottery base, so common to the tomb horses of this period, is not needed. The saddle is a typical T'ang saddle, with low rounded pommel in front and slightly raised cantle in the rear. The saddle cloth looks as though it were a tiger skin. The saddle flaps are painted a beautiful vermilion. They are full at the bottom so that they fall in three folds. Over the rump is a somewhat elaborate series of harness straps attached to the saddle and to the crupper, each strap decorated with raised medallions, probably metal forms. These straps meet at a point on the back engaging in a circular disk; over this is a lobed disk, and surmounting both is a knob, also probably metal. Hanging down from the hip straps on both sides are alternating bells and tassels. The tail is caught up and hostlered into an ingenious knot. No bridle reins are present, but the bridle has a typical large tassel hanging from the throat strap, and there are decorative tassels on the over-head strap at the cheeks. Across the chest is a breast strap and hanging from it is also a series of bells and tassels.

The head of the horse is long and narrow, with small pointed ears, resembling that of an Arab steed; the chest is comparatively narrow; the barrel and rump are plump. The model stands five hands high (fifteen and three-eighths inches), and is, therefore, somewhat long-legged, again resembling the Arab horse, and not at all like the Chinese pony of today, which is short and plump.

The material from which the figure was modeled is a typical T'ang pinkish-gray clay. Black and vermilion seem to have been the colors used on the trappings, except touches of green and gilt here and there. The mane and forelock are black like the trappings.

Artistically the Toledo horse leaves little to be desired. The naturalistic easy pose, the simple but effective use of color, the excellent composition from the point of view of pure design, the balance of a difficult form, the rhythm of size, shape and color, and the ideal proportion of the whole make it a typical and splendid example of a pottery horse of its period.

REPORT OF THE DIRECTOR FOR 1931

DESPITE many adverse conditions, 1931 has been a good year for the Museum. It has seen the glorious marble facades of the two additions made possible through the generosity of Mr. and Mrs. Libbey rise from the muddy terrain left by the removal of adjoining houses in the fall of 1930. As stone was laid upon stone, a vision of beauty surpassing even our fondest expectations has been unfolded. Now with the exterior practically complete, there is hardly a world-travelled visitor who does not proclaim ours one of the most beautiful buildings of any time or any place.

Despite the inconveniences caused by building operations, necessitating the closing of as many as half of our galleries during portions of the year, our educational efforts have been undiminished and the response to them has been more than gratifying. The attendance at practically all of our educational activities has shown a marked increase. In only three groups do we show a decrease. These three are the high school, out-of-town and public school students visiting the Museum as classes. It is perhaps logical to assume that economic conditions are responsible, restricting as they do the amount of money which pupils in outlying schools may spend for carfare. The number of visits from schools within walking distance of the Museum has been quite as large as heretofore. The comparative attendance at the various educational activities is as follows:

	1930	1931
Talks on the Collections and Exhibitions	3,404	3,972
Art Appreciation	1,006	1,088
Great Epochs of History and Their Art		677
Art History	2,219	2,643
Art in Western Europe	505	781
Arts of the Orient	858	1,276
Lectures on Current Exhibitions	1,975	2,939
Gallery Talks to High School Groups	4,247	746
Gallery Talks to Out of Town Schools	725	713
Gallery Talks to Conventions, Clubs	995	3,968
Gallery Talks to Toledo Schools	8,033	5,313
Extension Work	3,030	2,862
Gallery Talks for Selected Children	594	793
Art Talks for Children	21,435	27,146
Motion Pictures	51,171	63,240
Music Appreciation		1,676
Museum School of Design	39,218	41,512
Sunday Concerts	12,936	13,901
Total	152,383	175,258

Much as our educational activities have contributed to our total attendance, it is not to be thought that they are primarily responsible for the number of visits made to the Museum. The chief pull which the Museum has upon the people of Toledo is its permanent collections and its temporary exhibitions and much of the attendance at our activities, notably at our concerts and our motion pictures, is made up primarily of those who have come to the Museum to visit its galleries and incidentally attend some lecture, talk or concert. There is also some considerable duplication in the number who attend activities as many people, particularly children, pass through the turnstile but once and yet attend three activities—a design class, an art talk and an educational motion picture. It is most gratifying that so large a percentage of those who visit the Museum do take advantage of the opportunities that are offered for hearing as well as seeing.

When we achieved our record attendance of 215,456 for the year 1930, we expressed the thought that we were nearing the saturation point and should not expect to see so large a number visit the Museum in 1931. We are able to record, however, that this previous year's attendance has now been surpassed by 21,417, the total number of visits to the Museum in the past year being 236,873. If our estimate of the population of Toledo (270,000) is at all correct, this gives us a per capita percentage of 87, which we believe will be the largest ratio of attendance to population of any city in the country.

During the summer months when a considerable portion of our Museum was closed, and our temporary exhibitions severely curtailed, we suffered a strong decrease in attendance. This, however, was more than compensated immediately upon the reopening of most of our galleries and the resumption of our normal schedule of exhibitions.

It might be thought that an Art Museum is a luxury to be enjoyed when times are good and to be abandoned or curtailed in periods of depression. Events of the past year, however, have proven any such idea to be incorrect. There has been a greater desire to visit the Museum and to take advantage of the opportunities which it offers in these times than in any others. This is true, not only of our own institution, but of practically all others throughout the country. In this connection, there appeared some time ago an editorial in the Times which is well worth quoting:

A MUSEUM VISITOR

"Each month the Toledo Museum of Art publishes a report showing the number of persons who have visited the Museum. Every time a visitor enters the institution on Monroe Street, a turnstile clicks and an automatic recorder adds one to the previous total.

"As impressive as these figures are—and we are not endeavoring to underestimate their significance as a means of gauging the importance of the Museum in the life of the community—they do not tell the whole story. Recently there came to light an example of the way the Museum is giving an unsuspected service, an incident which lends meaning to the attendance statistics.

"A man came downtown to interview a public health nurse to ask her aid for his two sick children. He was told that a doctor must first prescribe, and that the nurses would then look after them. The man said he had no money to pay a doctor. He was informed that if he would bring them to the clinic, a doctor would attend them. He replied he had no carfare.

" 'How did you get down here?' he was asked. 'I walked'. The nurse offered him carfare to get home. He refused her offer, saying that he was not going directly home, but asked her to give him carfare so that his wife and children might go to the clinic.

"The nurse granted his request, the children were brought in, and aid was administered. Before she gave him the money, however, the nurse asked him where he was going.

" 'To the Art Museum', he answered. 'It's the only place where I can go where I can feel welcome and have a chance to forget about my worries for a while.'

"For those with idle hands, worried minds and troubled souls, art offers a surcease. We tell this story here because we believe it must be typical of that of many others who are finding in the Museum these days an opportunity for relaxation in the midst of quiet, beautiful surroundings."

Our School of Design opened in the fall with an enrollment of 2,151 students as against 1,886 in the previous year. In addition to this, due to lack of physical space in our class rooms, we were unable to admit over one hundred students, who sought entrance to the classes. This condition will soon be remedied when the new class rooms in the West Wing are available. We are taking care of all this increased number of students at practically no increase in cost to the Museum. Although many of our classes are filled to overflowing, our staff of instructors has not been enlarged and it will be our policy, in conformity with the opinion of the Executive Committee, that there shall be no enlargement of instructional staff after we have moved into the new quarters and that there shall be no expansion of our class work which cannot be carried by our present instructors. It is our thought that our school in its beautiful new setting should continue to be operated with a maximum of efficiency and that its primary efforts should be in the future as in the past, to inculcate an appreciation of art in the greatest possible number of people rather than to attempt advanced training for which other neighboring schools are far better equipped than we can ever hope to be.

We are particularly pleased that a considerable number of our students and former students have even in these times found employment as designers for Toledo industries and businesses and that there have been placed on the market a number of Toledo products designed by those who received their training in our school. We have watched with interest the commercial as well as the artistic qualities of these products and are deeply gratified to find that there is a ready market for articles of utility made things of beauty by the principles of form and color which we teach.

Our schedule of temporary exhibitions for the year was somewhat reduced due to the interference of building operations with our galleries. We have, however, held twenty-seven

exhibitions, some of outstanding importance not only for Toledo, but for the world. Our International Exhibition of Modern Tapestries in January was the first of its kind ever to be shown. It attracted widespread attention and many museums sought to exhibit it after its close here. That was possible, however, only for the Brooklyn Institute because the material having been borrowed chiefly from private connoisseurs in Europe could not be kept from the homes of its lenders indefinitely. The exhibition of the work of our School of Design in October was the finest that we have ever been able to show and represented a tremendous advance in both invention and technique over the previous seasons' class work. It was viewed by the greatest number of people who have ever attended such an exhibition, as well as by a number of important educators, resulting in a request that our Assistant Director, Mme. Riviere speak on the plan and purpose of our school at the Continental Congress on Child Education to be held in Nice next summer. The Exhibition of Modern Japanese Paintings shown in November and organized by the Imperial Japanese Government expressly for the Toledo Museum was the first of its kind to be shown in America. It, too, has been requested by many other cities and is now on view in New York.

In the autumn we were able to renew our instruction in music appreciation at no cost to ourselves. This was made possible through the generosity of the Juilliard Foundation of New York which has very kindly given us for three years the services of one of its graduates, Miss Mary Huggins. In addition to conducting classes for both children and adults, Miss Huggins is making a study of the facilities and needs of Toledo in the field of music in preparation for the opening of our Concert Hall and will soon begin to make plans for the concerts which the Museum will hold when this beautiful room is available. Under the terms of Mr. Libbey's will, such events as take place there must be operated by the Museum and therefore, as well as to preserve our tax free status, we cannot rent or otherwise let out the hall to other organizations or individuals. The Museum, therefore, hopes to bring to Toledo each season a number, perhaps not large, of the very finest concerts that can be provided. As the demand for them increases, we will increase the number of attractions offered, endeavoring always to carry out the purpose of our Founder, Edward Drummond Libbey, "that the educational work of the Toledo Museum may be continued and so extended as that additional opportunities may be given for the culture and enjoyment to be derived from musical entertainments and to encourage attendance at them on the part of all people irrespective of condition in life."

We have also received a grant of $5,000 from the Carnegie Corporation to be applied toward the expense of our instruction in Music Appreciation. We are hopeful that the results of our work in the year 1932 will be of sufficient worth to justify the Carnegie Corporation in continuing this contribution for a number of years. The grants of both the Juilliard Foundation and the Carnegie Corporation were made to us because of the success which we have achieved in our instruction in art along lines devised here first of any place in the world by Mr. and Mrs. Stevens, and carried to such perfection that they have served as a guide to many other communities. It is the hope of the Juilliard Foundation and the Carnegie Corporation as well as ourselves, that we may be able to do a similar piece of inventive and pioneering work in the field of music which will not only be of benefit to Toledo, but will serve as an inspiration and a guide to all others who seek through instruction to increase, in both young and old, the appreciation of fine music. Our Museum has long been a laboratory for experiment in art educational methods. Recognition of our success by great national organizations is most gratifying and we feel confident that working in the same enlightened way, we may make quite as much of a contribution in the field of music as we have in that of art.

We have felt it necessary due to financial conditions to withdraw for the current year from the Mesopotamian Expedition which in the past has been carried on by the Toledo and Cleveland Museums and the University of Michigan. The work is being continued this season on a somewhat reduced scale by the other two institutions and it is our hope that in the future, conditions will justify us in again resuming our share in this very important and intensely interesting work.

During the year, the principal business of the Museum, the acquisition of works of art for its permanent collections, has been subordinated to other considerations. Early in 1931 the Art Committee decided that it would be wise to conserve such purchase funds as might accrue on the theory that the prices of

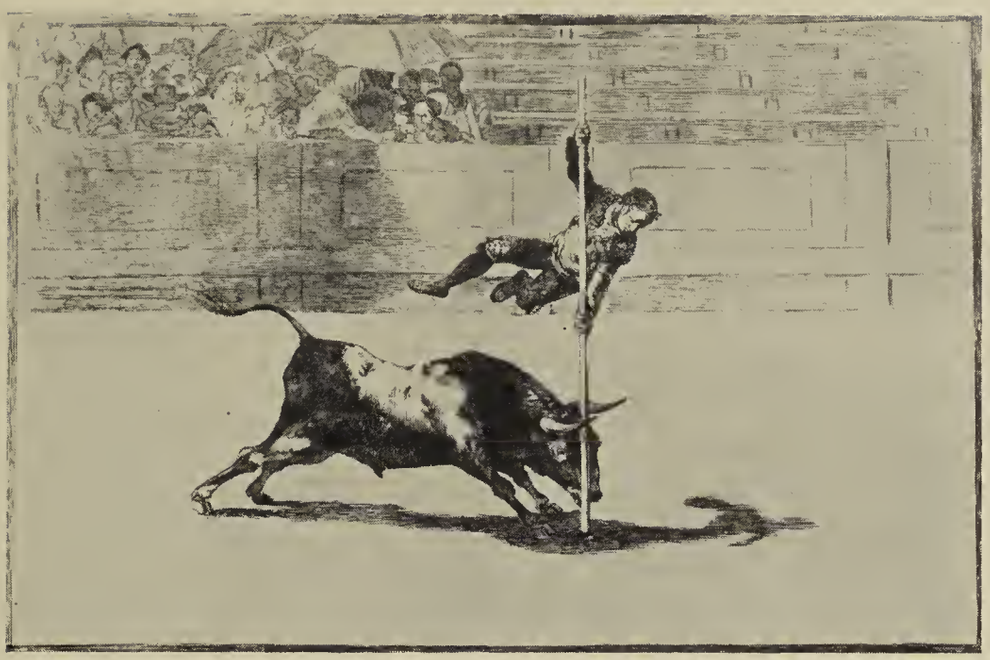
art of the highest quality, which follow the fluctuations of government bonds more closely than those of common stocks, would perhaps be somewhat reduced in the fall. While this expectation was more than amply justified, meanwhile changing conditions have made it seem unwise to extend commitments in any direction and therefore as a result of what we consider sound business policy, we are unable to record any particularly notable accessions to our permanent collections. This would be a source of regret amounting to shame were it not that we feel that we will be more than amply compensated by acquisitions which it may be possible to make within the next two or three years. We do wish, however, to record our appreciation of the gifts which have been made to our permanent collections, including as the gift of Mrs. Edward Drummond Libbey, twelve splendid pieces of furniture of historic periods, a painting by Emil Carlsen entitled Leeds Jugs, two Chinese pottery jars of the Han dynasty and numerous other objects of art. As the gift of Edward Drummond Libbey we received paintings by Diaz, Maris, Millet, Bosboom, Troyon and Weissenbruch which were included in the bequest but were received at the Museum during the past summer. Mme. Georges Henri Riviere presented to the Museum a Scythian bronze ornament of about the fourth century B. C., and as the gift of Georges Henri Riviere, we acquired two Persian terminals of a horse's bit, of about the sixth century.

A Rembrandt etching, Dr. Faustus, is the gift of the late Winthrop H. Perry; the late Frank P. Chapin presented to the Museum two pieces of English pottery; an anonymous donor, through Joseph W. Robinson gave a reproduction of a bed from the tomb of Tut-Ankh-Amen. Mrs. Guy E. Shawk, Mansfield, Ohio, was the donor of an early American pressed glass cup plate.

Much of our interest has been centered upon the construction of the two additions to our building. These will complete our Museum structure and will give us a most perfect physical plant for the conduct of the work of our institution. We will be provided with galleries of adequate size and most perfect proportion for the proper installation of our collections and our temporary exhibitions. We will also have unfinished spaces which we trust and fully believe will provide for gallery expansion for an indefinite number of years. We will have a Concert Hall of beauty unsurpassed and in its equipment and its arrangements most convenient, modern and flexible. We feel that there is no finer hall to be found anywhere. In addition, we will retain the present Auditorium, which we hope to devote largely to the use of the Museum children, and we will still have the Lecture Room for the smaller audiences which attend more specialized activities. We will have twelve splendid class rooms perfectly arranged and equipped for our work. In them we expect to be able to take care of the growth of our school for many years. All of this we are completing at a cost per cubic foot considerably less than that of the last addition erected in 1924 and 1925 and yet the quality of construction throughout is finer than in the previous operation. There is hardly an item of material except such standard things as concrete and brick, which is not of better quality than we have used heretofore. The financing of the work has been so admirably handled by Mr. Wilcox that we have met every estimate when due and maintained a perfect credit standing. The Museum's good and interested friends, Mr. Edward B. Green, architect; Messrs. James and Thomas Bentley, contractors; Mr. Samuel R. Lewis, engineer; their associates and assistants have labored unceasingly and with the finest spirit of cooperation among themselves and with the Building Committee to make this the finest of buildings down to the last detail. We expect that the work now contemplated will be completed during the year 1932, and look forward to the opening of the building in the early months of 1933.

In closing we wish to express our appreciation of the cooperation of the Officers and Trustees of the Museum and particularly of the Building Committee, its chairman, Mr. I. W. Gotshall, its vice-chairman, Mr. C. Justus Wilcox and all of its members who have helped so much along with the architect and the contractor to make building a pleasure instead of a burden.

In closing the year, we are looking forward to the early resumption of the normal life of the Museum of Art, to concentrating with new and perfect physical facilities upon the improvement in quality of all of our educational activities and the building up of our collections of works of art by the addition from time to time of great masterpieces in all fields so that they may be worthy of the dignity and beauty of the building which we are erecting to house them.



NO. 20 OF THE TAUROMACHIOS FRANCISCO GOYA

GOYA'S TAUROMACHIOS ACQUIRED

FRANCISCO GOYA, the leading Spanish painter of the nineteenth century and one of the pioneers in realism, was also a master of etching. Painter of portraits and bull fights, one of the latter of which hangs in the Edward Drummond Libbey Gallery, he has also depicted scenes of the bull ring in etching. One of his most famous series of etchings is the Tauromachios, thirty-three prints illustrating the action and atmosphere of the national sport of Spain.

Deserting satire, in which he was supreme, and which is so well evidenced in the etched series of the Proverbs and the Caprices, Goya brings us vigorous reality in these scenes from bull fights. Only an eye-witness to the events could portray so vividly the fighters in some of the great moments of their careers. Goya had all the Spaniard's love for the color and action of the ring, and he must have been a frequent attendant at these diversions, which inspired so many of his canvases and etched plates. He is said, also, to have studied contemporary books on the history of bull fighting.

There was little or no etching in Spain from the time of Ribera in the early seventeenth century until Goya brought that art to a high point in the nineteenth century with his virile, original and unconventional genius. He learned from some of the earlier men, notably Tiepolo, but in expressing the Spanish sentiment, he is strikingly independent in his etched work as well as in his paintings.

The Tauromachios are skillfully etched and while they consist for the most part of bitten work, touches of drypoint are used to strengthen the etched line. Aquatint, introduced about 1768, was first used by Goya about ten years later and he developed an unexcelled mastery of the medium. In the Tauromachios, aquatint enhances the etching, furnishing a pleasing tonality in the masses without hiding the line. They depend wholly on beauty of composition, charm of line and play of light and shade for their merit, rather than on any interpretation of fantastic ideas, such as we find in other of Goya's prints. Interest is concentrated on one or two figures which occupy only a small portion of the plate. Goya understood well the dramatic effect of space well placed and subtly atmospheric in treatment.

The plates were first issued by Goya in 1815, at which time only a few sets were printed under the title "Treinte y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros." One of these first editions of exceptionally fine quality of impression has been acquired by the Museum. Unfortunately, Goya's reputation as an etcher has been affected to his detriment by the number of late and poor impressions of his prints. The Tauromachios were reissued many times following the first edition of 1815; in 1855, 1876 and even later. Most of the plates are still in possession of the Madrid Fine Arts Club.

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The Museum is open week days from 9 A. M. to 5 P. M.
On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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